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SOUVENIR PROGRAM

The Historical Pageant of Madison County

WRITTEN AND PRODUCED BY
THOMAS WOOD STEVENS

Edwardsville, Illinois
September 17, 18, 19, 1912

Madison County Centennial Association



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Madison County Centennial Association.

(Incorporated May 29, 1911.)

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In charge of Scene VI, Episode 3.

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CHORUS COMMITTEE.

In charge of Scene VIII.

R. WILSON, Chairman.

CAST OF CHARACTERS.

White Cloud, The Prophet.....Donald Robertson

Scene 1.

An Old Chief.....John D. McAdams
A Young Hunter.....Harry Weld
Outaga, a Prophet.....Wm. P. Boynton

Scene 2.

Pere Jaques Marquette.....John Hess
Louis Joliet.....J. J. Burns
Council Chief of the Pottawattomies.....T. H. Stokes
Great Sachem of the Illinois.....T. C. Dooner
An Indian Messenger.....H. F. Kane
An Indian Boy.....Edwin Stokes

Scene 3.

Henri de Tonti.....Walter Bowker
Robert Cavellier de la Salle.....Ben Juda
Friar Hennepin.....Wilbur Haddick
Friar Membré.....Elmer Clayton
A Mutiner, called Jolycoeur.....Edward Trollet
Nicanope, an Indian Chief.....Harry Brecka
An Indian Girl.....Miss Mildred Berkey
The Mohegan Hunter.....Wm. Jameson

Scene 4.

Pontiac.....J. H. Dugger
An Old Chief.....William Wilhold
An Illinois Chief.....John Faust
Neyon, French Commandant.....Joseph Hlad
Calumet Bearer.....Phil. W. Sommerlad
Messengers.....

	{ Charles Soehlke
	{ Otto Berlein

Scene 5.

George Rogers Clark.....Clem Grebel
Captain Rocheblave.....West Eaton
Pere Gibault.....Harold Sanders
Mr. Raycliff.....Wm. Burroughs
A Courier de Bois.....Don Proctor
A Young Lady.....Miss Dorothy Brown
An Indian.....Clarence Fisher
Two Provosts of the Ball.....

	{ Homer G. Baird
	{ Douglas Dale

The Fiddler.....George B. Shaffer

Scene 6.

William Collins of Collinsville.....	Jesse L. Simpson
Rev. Jesse Walker.....	George L. Moorman
Thomas Kirkpatrick.....	George Crossman
John Kirkpatrick, his son.....	Alvin Bohm
Col. Samuel Judy.....	D. H. F. Berberick
Joshua Atwater, Schoolmaster.....	Geo. H. Coventry
A Monk.....	James Watson
Dr. John Todd.....	H. B. Eaton
Governor Ninan Edwards.....	C. F. Rock
Judge Whiteside.....	C. W. Terry
Judge Lofton.....	Wm. M. P. Smith
Clerk of the Court.....	Fred Luth
Mrs. Jillson.....	Miss Bessie Williamson
Jesse Waddell.....	John F. Eeck
Polly Snyder.....	Miss Ruth Schwarz
Edward Coles.....	Frederick J. Cowley
John Reynolds.....	Norman G. Flagg
Robert Crawford.....	Oscar Wiemers

Scene 7.

Mr. Beecher	Amos Maxiener
Mr. Hogan.....	Wm. T. Manion
Mr. Winthrop S. Gilman.....	Wm. C. Geschwend
Judge Linder.....	J. J. Hammond
Mrs. Gilman	Miss Degenhardt
Mrs. Graves	Miss Floss
Mayor Krum	John Eckhard
Deacon Enoch Long.....	John A. Braunagel
Mr. Harned	Geo. T. Thomas
Mr. Roff	Gus. Crivello
Anson Platt, a Boy.....	Geo. Walters
Edward Keating.....	John McKeon
Dr. Jennings.....	Ben Winters
Rev. Elijah P. Lovejoy.....	Raymond H. Hardy
Mr. Solomon.....	Joe McMullen

NOTE.

The general plan of the Pageant is to give a true series of historical scenes. In certain cases, owing to the necessities of dramatic representation, liberties have been taken with the facts, effort being made toward the spirit of events rather than the literal record.

The Piasa bird scene is, of course, purely legendary; but the racial movement suggested by the scene has scientific basis. The Marquette scene is suggested by his own account, and certain of the speeches are literally quoted. The La Salle scene comprises events which took place on different occasions, but all are suggested by Parkman, who is also the chief authority for the Pontiac scene.

In the Clark scene the episode of the ball, first given in Denny's *Memoirs*, has been used; the tradition, which is quite characteristic, being preferred to the fact.

In the First Old Edwardsville scene we have taken the liberty of having the proclamation read by Governor Edwards in person; and also of paraphrasing the proclamation itself. The Court scene

is true to the custom and the record, though fictitious material has been devised to amplify the case. The episode of Edward Coles freeing his slaves departs from the historic account in that he informed his slaves of their freedom while on the way down the Ohio; but the spirit of the scene is in accordance with his account.

The Lovejoy episode follows the testimony given in the trials, but represents as taking place in one-scene events, which were actually separated by some days. With these reservations, and taking account of the artistic requirements of the dramatic form, the Pageant may be considered historical.

Prologue.

WHITE CLOUD.

Great Manitou, who livest in the sun,
Whose voice we hear amid the battling clouds,
Spirit who mad'st the world from the red clay,
And in the world the children of thy might,
I, the Foreteller, I, the Prophet, call thee;
For in my people's councils I am wise,
And in the paleface councils am a child;
For I have fasted in the caves of tears,
Lain ear to earth to hear thy whisper, worn
Black warpaint of the prophet and the seer,
And lo, the medicine and magic of thy name
Are mine! Great Manitou, thy children fall,
And the long, bitter war trail nears its end.
Let me look back. The fields were rich. The smokes
Rose up from fire on fire along the hills,
And all our people, tribe on wand'ring tribe,
Prospered, and there was hunting for us all.
So say the old men. Now the day is gone
And the chill stars who dog thy westward track
Watch us with wintry eyes like wolves at night.
Manitou of the Oak, I call on thee,
For thou dost take the scalplocks of dead years,
To wear them in thy crimson autumn hood,
And living long, dost feed upon the hearts
Of the brave springs who sing beneath thy shade.
Thou dost remember. Tree gods, hear my spell
And breathe my medicine. Bring back the glow
Of our forgotten campfires; bring our chiefs
To their lost councils. Feed mine ancient hate
With visions of our wars, back to the dawn
When there had come no paleface to our lands
And our unhindered rivers were not shamed
With any burden of our enemies.
Teach me, red Manitou of Oak, the tale,
And let me hear, as when the old men make
Among the tepees their unending vaunt,
Thy wintersong. Oak, thou art tall. Thy head
Nuzzles against the clouds; and thou art old,
Much thou hast seen. Thou followest no trail,
So thou rememberest. Oak, I bid thee speak,
I bid thy shadows clear. I bid the morn
To burn anew—the red morn of our tribe.

Action of the Pageant.

Scene I.

The Legend of the Piasa Bird.

The top of a mound is visible, and an old chief, chanting, directs the labor of the mound builders. A young hunter comes in, running, with news that a herd of buffalo have been sighted along the hills to the westward. The old chief forbids the warriors to go to the hunting, bidding them work on the mound, since the angry Manitous have sent the terrible Piasa Bird to devour them, and the mounds alone can placate the anger of the Manitous.

As the strife goes on, Ouataga, the seer, comes in, and tells of his vision of the death of the Piasa Bird. He conceals his warriors in the thicket, and, intending to sacrifice himself, sings his own death song. The Piasa Bird swoops upon him, but is slain by the arrows from the ambush. The tribe dances in triumph about the fallen bird, and then goes off to the hunting of the buffalo. The old chief and Ouataga are left alone on the mound, and the seer predicts that the mounds will henceforth rise no higher.

Scene II.

The Coming of Marquette.

Into a council of Indians, gathered for the corn dance of thanksgiving, comes the Great Sachem of the Illinois. He demands of the village chief that his young men take the war trail to assist against the Miamis, who have been given thunder-weapons by the palefaces. The chief consents, and while they speak, a messenger comes announcing Marquette, whom the Great Sachem welcomes graciously. The Indians then demand of the missionary weapons for the war against the Miamis, which Marquette refuses, setting up his cross and preaching his gospel of peace. The time of the event is 1673.

Scene III.

La Salle and Tonty.

Ten years later. Tonty is seen watching, surrounded by a few faithful followers, for the return of La Salle. An Indian girl, daughter of the chief Omawha, warns Tonty that he is betrayed, and that the Illinois have been warned against La Salle by the emissaries of the Miamis. La Salle enters, and Tonty gives him the information. As they speak aside, Friar Hennepin gathers from Friar Membre the few facts of their stay in the village of the Illinois, and from them weaves his own fantastic account.

La Salle, meeting Nicanope, the Illinois chief, before the council, confounds him by his knowledge of his tribe's duplicity, and asks of him aid in his descent of the Mississippi. The chief protests that the river is impassable; La Salle refuses to turn back. His followers threaten to mutiny, saying they believe the chief, and that they are not subject to his commission beyond the King's domain. At this La Salle formally claims the land for the King, by the ceremony of the "Proces Verbal," and drives them forward.

Scene IV.

Pontiac.

The time is 1765. Pontiac, war chief of the Ottawas, comes among the Illinois to arouse them against the cession of the land from France to England. He brings presents, including a cask of brandy, and requires of the Illinois that they send messengers with his great war-belt down the Mississippi. They comply, but refuse to join him in his war against the English. Neyon, the French Commandant, enters, and Pontiac makes of him the same demand. Neyon refuses, and Pontiac, in the name of his confederation, defies him. Pontiac turns to call together his followers and finds that they have already emptied the cask, and are reeling off, leaving him alone.

Scene V.

The Taking of Kaskaskia.

The time is 1778. The Commandant at Kaskaskia, Rocheblave, ignores the reports that Clark and his Virginians are coming upon them. The Habitant's ball is at its height when the stranger is seen among the dancers. The alarm is given, but the town is already surrounded, and Rocheblave, protesting furiously, is compelled to surrender his garrison. Clark maintains an attitude of the most cruel severity, until the inhabitants are thoroughly frightened. Then the parish priest, Pere Gibault, comes to plead for his people. Clark changes front, meets the priest graciously, assures him of the safety of his people, and binds the French settlers to his cause. Thus the land passes into the hands of the Americans.

Scene IV.

Old Edwardsville.

Episode 1, 1812.

The settlers meet at Thomas Kirkpatrick's tavern, on the site of Edwardsville, to hear the reading of Governor Edwards' proclamation of the County of Madison. William Collins of Collinsville, Rev. Jesse Walker, Colonel Samuel Judy, Joshua Atwater, John Todd, and other old residents of the settlement appear on this occasion. The episode closes with the reading of the proclamation.

Episode 2, 1813.

The first court is in session, presided over by Judges Whiteside and Lofton. The first case, in the matter of a guardianship for Polly Snider, orphan, is disposed of; and John Kirkpatrick, the ambitious son of Thomas Kirkpatrick, attains to the first step in his ambitious career.

Episode 3, 1819.

Edward Coles arrives from Virginia with his household of slaves; he meets John Reynolds, and afterward Governor Edwards, to whom he presents a letter from President Monroe. Coles, who had been appointed Register of the land office at Edwardsville, had left Virginia in order that he might, without family complications, rid his conscience of the burden of slave-holding. He calls his people around him and tells them the news of their freedom.

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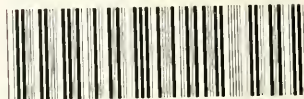


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